

CATEGORY 6

Calligraphy

第六大類 書法

Introduction

From ancient times to the present, no product of an art or field of study has been able to reflect a person's moral character and knowledge—except for calligraphy. The aura created by a person's achievements or creations in a certain form of art or field of study often covers up his shortcomings in knowledge and character. However, calligraphy is an exception to this rule. Calligraphy is like a three-dimensional projecting mirror. The depth of one's knowledge, the level of one's moral character, and the strength of one's mind are revealed through each stroke of the brush. There is no way to conceal such things. When looking at the quality of a person's ordinary writing of Chinese characters, most people can discern the level of that person's education. This is all the more true with respect to looking at a person's calligraphy.

One cannot find in any history book an unknowledgeable person who has made a contribution to calligraphy. Those with profound and extensive knowledge are not necessarily proficient in calligraphy. However, a great calligrapher must have both knowledge and good brushwork. Without exception, all of the famous calligraphers throughout the generations were great masters of literature who had profound knowledge. Examples of this include ancient calligraphers such as Xizhi Wang, Su Huai, Shaoji He, Huaiguan Zhang, and Fei Yue. A modern example is Youren Yu. Each one of them was an extremely learned literary giant and paragon of virtue.

Knowledge is the pillar and cornerstone of calligraphy. Moral character can be seen in the style and charm of calligraphy. Thus, calligraphy requires both knowledge and moral character.

The calligraphy of H.H. Dorje Chang Buddha III Wan Ko Yeshe Norbu Holiest Tathagata is not bound by worldly conventions and is devoid of unnecessary flamboyance. It is highly refined and based upon ingenious artistic conception. His Holiness's strokes are sometimes written in a swift curling style. However, in an instant, His Holiness can express the innocent and natural charm of a child. There is wonder in even common strokes. His calligraphy is naturally graceful, exhibiting depth and brilliance. The calligraphy of His Holiness contains an invisible force that makes the characters seem much grander than they appear on a superficial level. His strokes look harmoniously smooth and unbroken. The Chinese characters may appear strong and vigorous, like a soaring dragon or mighty tiger. They may appear clear and gently elegant, like slowly floating clouds, cranes flying among pine trees, or dancing swans. They may appear simple and unadorned, like the free heart of a child. They are gracefully understated and completely devoid of any mundane quality. The calligraphy of H.H. Dorje Chang Buddha III is natural in quality and resonates with the true nature of the universe. A deep power underlies His Holiness's strokes.

The ability of H.H. Dorje Chang Buddha III to reach such great heights in calligraphy is completely due to His Holiness's vast knowledge and profound talents. Of course, His Holiness is extremely adept at learning from the styles of others since this is a simple matter for a Buddha. For example, even in the initial stage of learning calligraphy, H.H. Dorje Chang Buddha III had solid skills in the traditional cursive style of writing and also had extensive learning. We can see from the first calligraphic work in this book the adroitness His Holiness had when He was first learning this cursive script.

There is also a *qi jue* poem written by H.H. Dorje Chang Buddha III. A *qi jue* poem is a four-line poem with seven characters to a line and a strict tonal pattern and rhyme scheme. The phonetic reading of the poem is as follows: “hua gong ri yue li yang tian, xi cheng xi feng liu yue xian, gu peng lai cong ba sheng wang, shi zhi shu qi yi dong can.” One can see that this work has surpassed all traces of the mundane and has transcended all earthly impurities. Its style is lofty and pure.

When that poem was written, H.H. Dorje Chang Buddha III was living in the seclusion of an ancient temple. His Holiness used his extraordinary realization to express his thoughts and feelings. The first line expresses that although His Holiness lived alone and secluded in the room of a temple, He governed the universe and bestowed blessings upon living beings. Thus, the first line reads, “hua gong ri yue li yang tian.”

The next line, “xi cheng xi feng liu yue xian,” conveys the scene that during the idle month of June H.H. Dorje Chang Buddha III bathed in the Buddha-state of coolness while under the scorching sun. His Holiness was free of all worldly cares and attachments, and his body merged with the universe. When friends came, His Holiness heard the horns of their cars, but He had already transcended the world, residing in quietude and non-action. H.H. Dorje Chang Buddha III kept no notion of the date, and His Holiness's mind did not abide in anything whatsoever. The people of the world were ignorantly attached to the changing seasons and came in their cars and horses to inform H.H. Dorje Chang Buddha III that summer had long passed and the winter was about to end. The ancient Buddha acknowledged this and smiled.

One can see from this how the calligraphy of H.H. Dorje Chang Buddha III has completely transcended the mundane. It is the calligraphy of a true Buddha. His Holiness's calligraphic skills have reached such a pinnacle due to His complete realization in the Five Vidyas.

In recent years, there are works of H.H. Dorje Chang Buddha III that have been written in the cursive mode of calligraphy, showing a flowing and unobstructed style, and expressing even more than before the charm of this writing technique. For example, the work *Fei Cui Jade* expresses the spirit of an immortal or Buddha, thoroughly transcending the three worlds of reincarnation, standing proudly above the five elements of the universe. It is truly calligraphy beyond the category of calligraphy, expressing a feeling that incorporates the whole universe.

His Holiness's calligraphy of the Chinese characters *lang ga luo bu* (Treasure of Heaven) excels the writing of calligraphers throughout history. It transcends all traces of worldliness. It expresses deep strength, like that which can break jade. The style of another calligraphic work called *wu wo nai da cheng* (No-Self Is Great Accomplishment), conveys the firmness and simplicity of steel and the vigor of a sharp knife. However, these same characters also contain delicate beauty. That calligraphic style truly surpasses styles of the past and present.

Another calligraphic style of H.H. Dorje Chang Buddha III is revealed in the writing of the Chinese characters *xiao bu dian* (Tiny). Such calligraphy shows the childlike innocence of a very old man, and its arrangement expresses the utmost ease and lack of rigid constraints. It is high-class calligraphy that does not even seem to be calligraphy. It is so elegant and refined that it completely transcends the mundane.

Beholding the character *sheng* (holy) written by His Holiness, one can see that it simultaneously embodies both the softness of ribbons and the inner-firmness of steel. Its inner beauty flows to the surface. Another example is the character *fo*, which means Buddha. The writing of that character demonstrates that His Holiness has truly attained the summit of calligraphic skills that the ancients extolled in the old saying, "the old pine branch cannot be weighed down by heavy snow; the might of a brush will lift a thousand-pound bronze cauldron."

In fact, the calligraphy of H.H. Dorje Chang Buddha III has a deep foundation and an internal richness. It embodies the manifold sensations that one could possibly experience in one lifetime. The essence of all things in the universe converges at the tip of His Holiness's brush. With such a transcendent state of realization, the myriad things of the universe are in the palm of this Buddha. The calligraphy of H.H. Dorje Chang Buddha III is like a treasury. It can be vigorous, smooth, or naturally beautiful. His Holiness incorporates the best techniques of all of the schools of calligraphy. No words can really describe this! If you want to see lively and energetic flourishes of the brush, you can. If you want to see characters with adamant firmness, you can. If you want to see strength within softness, you can. If you want to see the childlike innocence of a very old man, you can. If you want to see charm, purity, and wonder, you can. In other words, His Holiness's calligraphic skills have reached the highest degree of proficiency and naturalness that only a Buddha could reach!

(This text was translated from the Chinese text that follows.)

簡 介

古往今來，任何藝術或學科及其發明，都反映不了一個人的德品和學識，但書法卻不然。而一個人在某一門藝術和學科或發明上的成績所營造的光環，往往會遮蓋他在學識和人格上的缺失，但是，唯書道除外。書法，就像是一面立體透射鏡，學問的深淺、德品的高低、心智的健弱，都在一筆一畫的運走中展露，無以遁形。且不說書法，就只是普通寫字的好壞，對於一般人，也能看出他的文化水準如何。展觀史論，從古至今找不到哪一個不具學識的人可以在書道上有所建樹的。學識淵博不一定精具書道，但大書家必是學問書風雙胞共存。尤凡歷代書道大家，無一不是出於淵深學識之文學巨匠。如古有王羲之、懷素、何紹基、張懷瓘、岳飛，近有于右任等，個個都是學富五車的大文學家，道德文章之楷模。

學識為書之棟樑，書之基石；德為書之格調，書之神韻，故書法必具雙胞學體。多杰羌佛第三世雲高益西諾布頂聖如來的書

法，脫俗無華，格高境妙。時而龍蛇走筆，轉鋒又童心天趣，平中見奇，飄逸自如，渾厚華滋。行墨連綿，氣韻暢達，字勢或雄渾矯健如龍躍天門，虎臥鳳闕；或清新和雅如浮雲飄冉，鶴翔松間；或樸拙率真，孩心無執。脫盡輕鮮煙火之氣，收斂內含，俗染浮雜已然蕩盡！正是『天質自然，韻達性海，故柔中見剛，華而清奇。』

三世多杰羌佛的書法能達到如此登峰造極的境界，全然來源於他博大的學識，精深的才華，當然臨帖的功夫對於佛陀來說一揮體成，而紮實雄厚，方能自成大家。比如三世多杰羌佛在初涉書門之時，即有傳統草書的堅實功夫和博大學識的修養，我們見到書法的第一張，即是初學草書的功底，而以他自吟之七絕詩『華宮日月麗陽天，喜乘西風六月間，故朋來從叭聲望，始知暑氣已冬殘』何等詩句脫盡煙火之氣，高風清奇，不染塵俗。三世多杰羌佛深居古寺，卻以超凡的證量，發抒情懷，闡顯寺廟雖一室之間卻為孤隱清高，超凡脫俗，但卻樂盡無窮豪華天籟，故吟曰：『華宮日月麗陽天』統率日月之天地，而會之人間福盛，一句『喜乘西風六月間』點出了在夏日炎炎卻迎納清浴，乘駕佛陀西風之涼風沐體，心境無遷，閒於寂靜，放展宇宙，輕安極樂，人我兩忘，故友來臨亦聞叭聲所得，已與世超然，清淨無為，三世多杰羌佛不記時日，應無所住，而世外人卻茫然牽掛，登車奔馬告訴三世多杰羌佛，已經不是夏天了，冬天都快完了，古佛心有會意卻莞爾一笑。由此境界，我們可見三世多杰羌佛之書法如何脫盡人間煙火之氣，是真正的佛陀之書啊！

三世多杰羌佛的書法，匯聚五明之全面證德證境，方見墨情神至，又近年之草書以瘦金龍蛇無礙而寫，更見神韻風馳，『翡翠玉』乃出仙風佛骨，徹底跳出三界外，豈然笑傲五行中，實乃非書之書，情懷宇宙。如『朗嘎羅布』之書，已脫前人筆墨而超前者，脫俗無華，功力深厚，似砸釵碎玉，且見鋼打鐵鑄之風之『無我乃大成』，堅硬雄樸，鋒利破皮之勁道，然而又內蘊俊秀，娟美溫愜，確堪躍古騰今之書風格韻。『小不點』，孩兒天趣，老叟童心，毫不拘束佈局擺章，非書而書，消盡煙火之氣，內藏儒雅風魂。拜讀三世多杰羌佛筆下的『聖』字，則又是柔剛相並，內力藏秀，外放雅韻。而『佛』字時，可謂名副其實，真正達到了古人論書功力之頂峰『傲雪松枝萬古痕，筆力能抗千斤鼎』。

然而事實上，於實踐中，三世多杰羌佛的書法正是『基深內養，始行萬里，感諸境入性，吸萬物靈媚於合筆內情之間』而得此超凡之化境，含藏宇宙萬物於佛手一掌之間。因而三世多杰羌佛筆下字字珠璣，遒潤曼妙，無所不具，統諸家之長於一人之筆，懷萬谷峻風而獨笑毫端，豈可言喻！要龍飛鳳舞，具之；要砸釵金石，已見；要柔中見剛，然也；要老叟童心，即是；要格韻清奇，內含。一言以蔽之，真正是爐火純青，返樸歸真，佛之書矣！

（此文的英文翻譯印在前面）

以華宅日了隨陽令喜乘
 西風六月不教的來以
 以之望始知暑氣已冬
 時
 雲高學書
 時在八二年賦之耳

華宮日月麗陽天 喜乘西風六月閑
 故朋來從叭聲望 始知暑氣已冬殘
 雲高學書
 時在八二年賦之耳

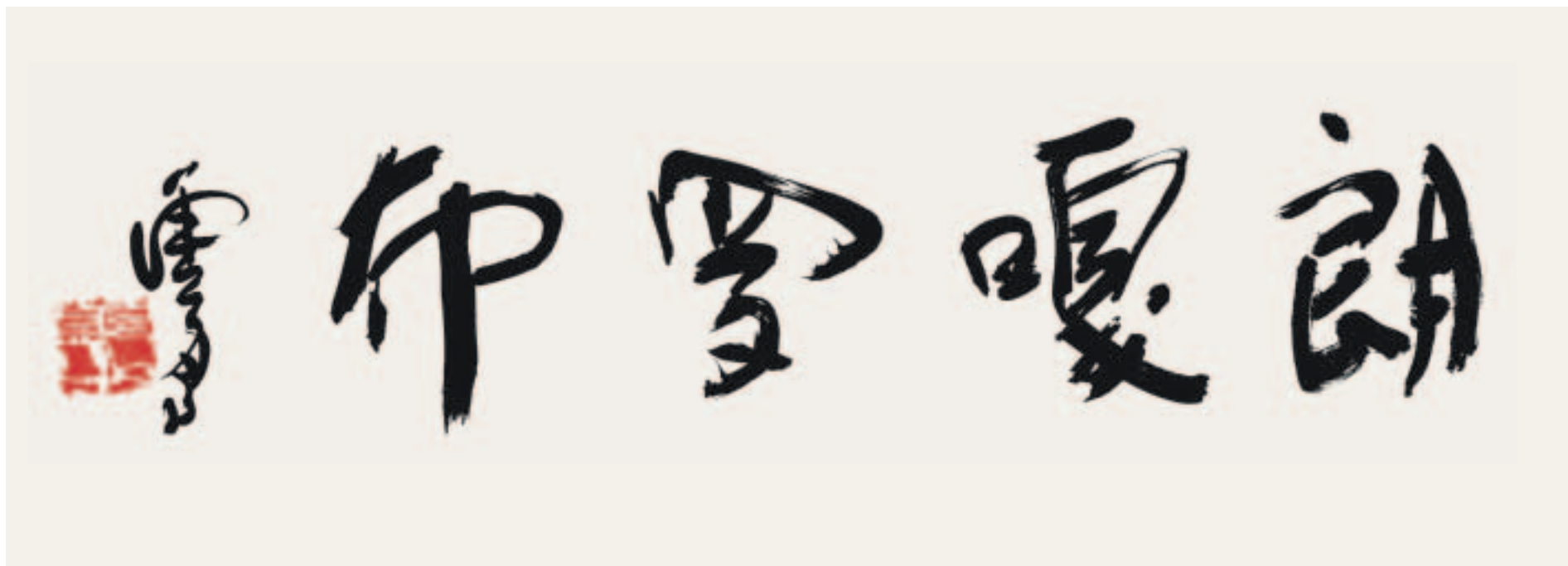
An example of a *qi jue* poem



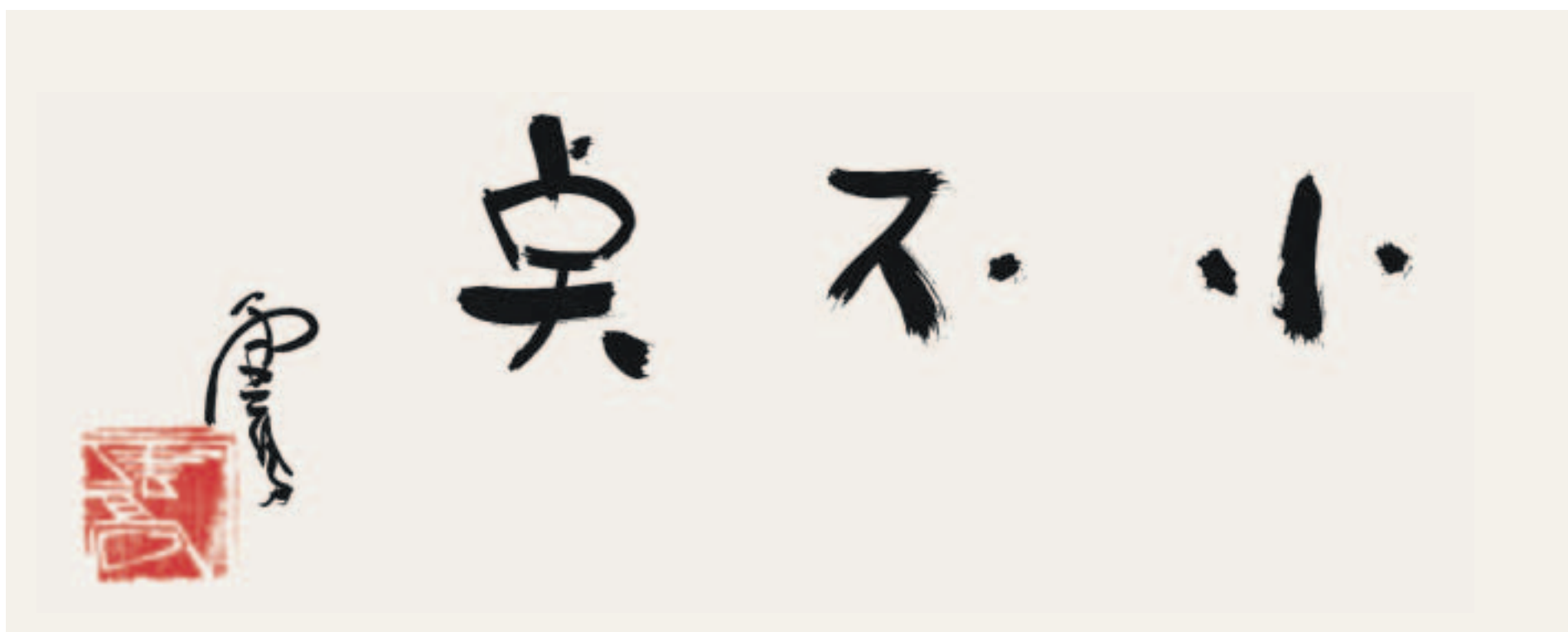
Temple of Good Fortune and Wisdom
福慧寺



A Majestic and Splendid Stone Suggestive of Poetry, Song and Painting
堂皇塊石兮



Treasure of Heaven
朗嘎羅布



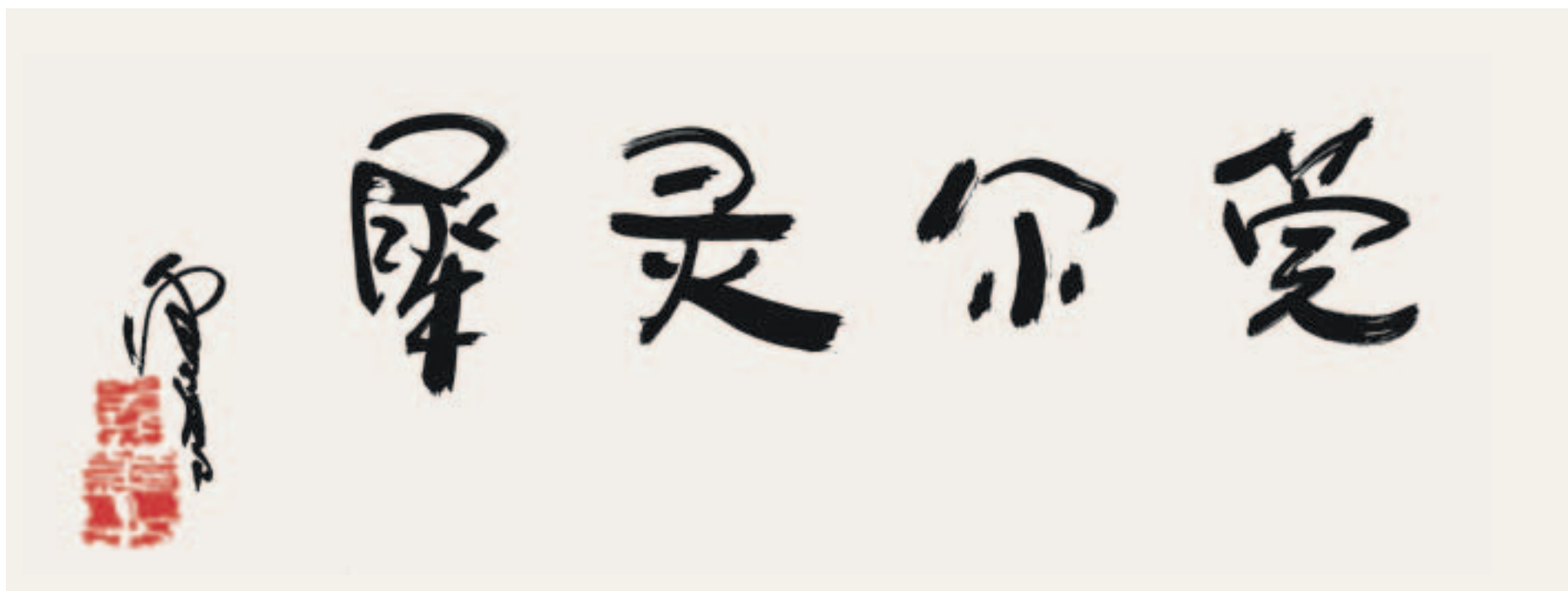
Tiny
小不點



Bao Zhi Jade
寶脂玉



An Ancient Castle With Entwined Vines
枯藤石堡



The Beauty of A Tranquil Spirit
覺爾靈犀



Mystery of Zen
禪玄



No-Self Is Great Accomplishment
無我乃大成



The Chinese character “sheng,” which means “holy.”
聖



The Chinese character "fo," which means "Buddha."
佛



Winter Branches
冬枝



Excellent Style
格高

家尊少小習岐黃
 年超花甲無私病
 時在洛城書之二零零零年三月雲高

(瘦金草書)

(Thin Gold Cursive Style of Calligraphy)

翡翠玉 五絕
時年於洛城賦之一書
碧玉透水淋 塊霸品中珍
天山豈留得 畫功開妙門

來美六之
平然春秋乃一揮
在擬玉堂也
義者雲高寫之

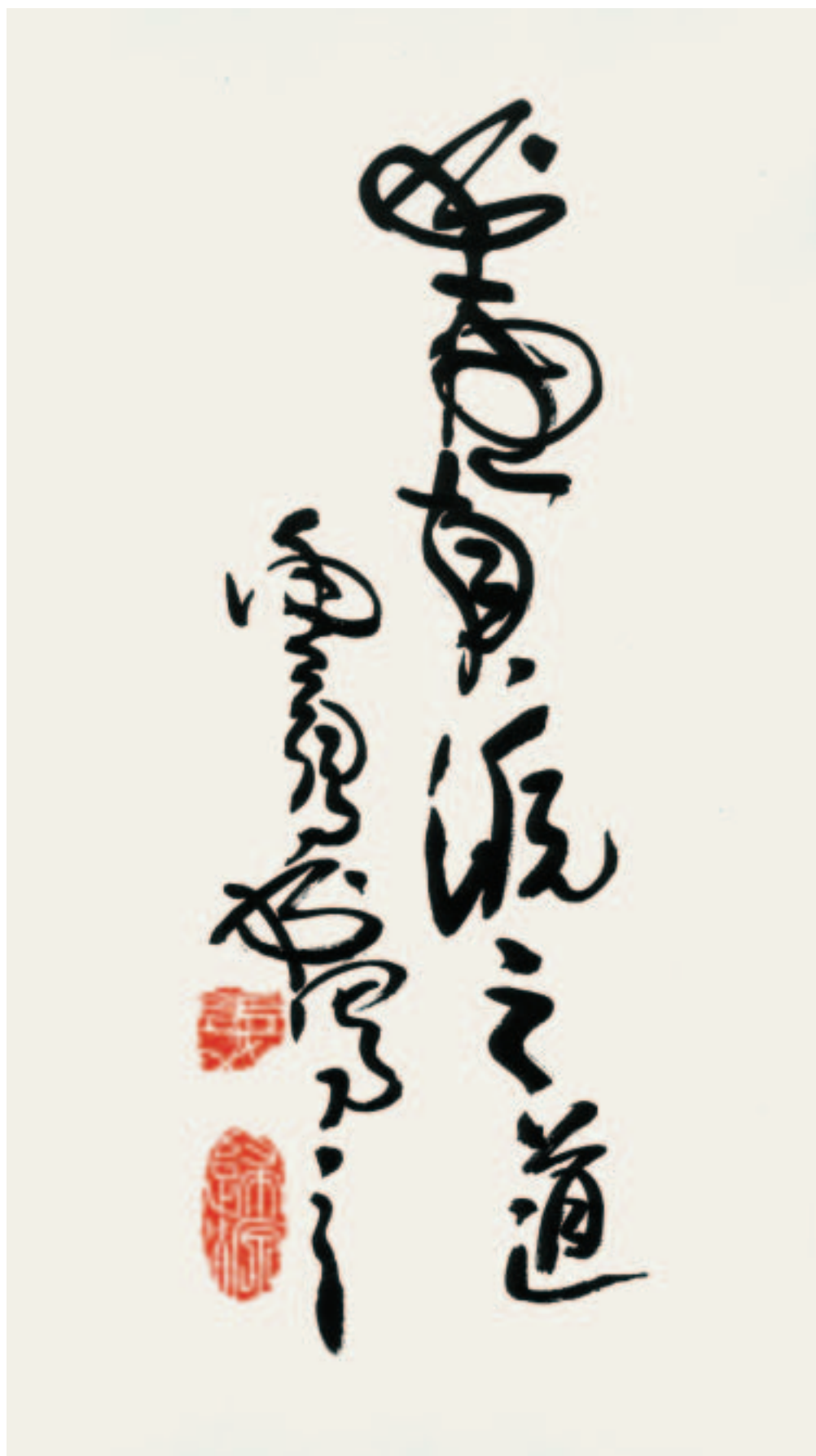
翡翠玉 五絕

碧玉透水淋 塊霸品中珍
天山豈留得 畫功開妙門

來美六之

平然春秋乃一揮
在擬玉堂也

義者雲高寫之



The Way to the True Source of Calligraphy and Painting
書畫真源之道